



The Seventieth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art

**Concerts in Honor of the
Reopening of the
Nineteenth-Century French Galleries**

January 28 and 29, 2012

Admission free

Program Notes

The paintings in the nineteenth-century French galleries at the National Gallery of Art represent a period of culture that was rich in both music and art. Although French music did not enjoy the hegemony and international impact that French painting had in the nineteenth century, there are nonetheless musical works of genius in the nineteenth-century repertoire, most inspired by symbolism, which had its roots in the poetry and essays of Charles Baudelaire (1821–1867). Symbolism influenced French poets, artists, and musicians for more than half a century after his death. Those painters and composers who are commonly referred to as “Impressionist” much preferred to be identified as “symbolist.”

Given the churchlike acoustics of the East Garden Court, this musical celebration of the reopening of the nineteenth-century French Galleries consists primarily of music for choirs and organ, most of which does not reflect the changes that symbolism brought to French artistic expression. Steeped in the French romantic tradition and largely unaffected by symbolism, this music would have been heard by the French Impressionist and Post-impressionist painters in churches—primarily in church concerts, which were very much in vogue at the time—and concert halls of Paris. Among those painters, Frédéric Bazille, Edgar Degas, Edouard Manet, and Auguste Renoir had an especially keen interest in music. Bazille was an active amateur pianist, and Renoir was a star choir boy in the church choir led by Charles Gounod, who is represented in these concerts by two sacred works and a famous chorus from the opera *Faust*.

A considerable number of nineteenth-century composers drew inspiration from the huge body of French Renaissance chansons, dating from the era when northern France and the Low Countries were the wellspring of musical talent and learning for the rest of Europe. Pieces such as Saint-Saëns’ *Sérénade d’hiver* and *Hymne au printemps* or Massenet’s *Chansons des bois d’Amaranthe* recreate a simple pastoral idyll, perhaps a reaction on the part of the composers to the changes in the pace of life that came with the Industrial Revolution.

Camille Saint-Saëns (1835–1921) and Gabriel Fauré (1845–1924) dominated the French classical music scene during their long parallel careers, which spanned the second half of the nineteenth century and the first quarter of the twentieth. Like the art world, music had its *Académie française*, and the two men dictated the tastes and preferences of the *académie* for two generations. In addition to the serenade and hymn mentioned above, Saint-Saëns is represented in these concerts by *Deux chœurs* (Two Chorales)—unaccompanied part-songs of stunning beauty and delicate, almost naïve charm.

In addition to his widely known *Requiem*, Fauré wrote many other choral works that demonstrate his instinct for engaging melody and smoothly flowing four- or five-part harmony. His *Messe basse*, begun in 1881, appears in at least four versions, three of which are for sopranos and altos. The first version, scored for soprano and alto voices only, was actually a collaboration with his friend André Messager (1853–1929). The two men composed the mass for a benefit performance in the fishing village of Villerville, where they happened to be on holiday.

Noticed even in his student days as an outstanding intellect, Hector Berlioz abandoned his pursuit of a career in medicine to study music. He is one of the most important choral composers of the era—not just in France, but in all of Europe—having produced at least four of the major romantic works for chorus and orchestra: *Grande messe des morts*, *Messe solennelle*, *La Damnation de Faust*, and *l'Enfance du Christ*. From the latter work, a magnificent sacred trilogy, Singers Company sings the short, strophic choral piece *l'Adieu des bergers à Sainte Famille* (The Farewell of the Shepherds to the Holy Family). This composer's ebullient energy is revealed in the part songs for men performed by Men in Blaque: *Chanson à boire*, *Chant guerrier*, and *Le Chant des Bretons*.

Counted among the greatest nineteenth century composers, César Franck was actually born in Belgium and began his musical studies at the conservatory in Liège. Eventually graduating from the Paris Conservatory, he performed extensively as a piano virtuoso, but was constantly active as a composer. Two of his acknowledged masterpieces for organ solo are included in Alexander Frey's recital. His most famous choral motet is *Panis angelicus*, originally written for solo tenor with harp, cello, bass, and organ accompaniment. It

has been adapted for many combinations of voices including the four-part choral version sung by Singers Companye.

Although he made his mark as one of the iconoclasts of French music, Claude Debussy often turned to the French baroque and Renaissance for inspiration. In the case of his *Trois Chansons*, he chose to set poetry by Charles d'Orleans (1391–1465), one of the last and perhaps the greatest of the fifteenth-century *poètes courtois* (courtly poets). Debussy's songs are clearly influenced by French Renaissance choral part-writing. The first is an ecstatic ebb and flow of vocal color that matches the sensibility of the poet, describing the beauty of a young woman. In the second song, the choir provides the sound of a distant drum, as the text is given to a solo voice. The flurry of sounds in the third *chanson* portrays the harsh chill of winter.

Winner of the Prix de Rome in 1863 and a student of Franz Liszt and Charles Gounod, Jules Massenet was influenced by the declamatory style of Liszt, but he never lost his penchant for lyricism, which earned him the nickname “la fille de Gounod” (“the daughter of Gounod”—meant as a compliment to contrast Massenet with some other composers of his generation—“sons of Gounod”—whose music was seen to be less lyrical than Massenet's). The Singers Companye's program includes *Chères fleurs* and *Chantez!*, two contrasting pieces from Massenet's evocation of nature in the form of a song cycle, *Chansons des bois d'Amaranthe*. “Amaranth,” the Greek word for everlasting, is a flower with blood-red petals that are slow to fade. The cycle includes songs about birds, flowers, springs, and streams. Written for solo voices, it can also be sung effectively by four-part choir. In the case of *Chères fleurs* (Dear Flowers), the choral writing is reflective, a tribute to the still beauty of flowers. *Chantez!* (Sing!), on the other hand, revels in the delights of springtime without any reservations or distractions. The birds of spring are exhorted to sing of love and pleasure and “of the divine work and its beauty.” The effervescent piano part supports the exuberant and high-spirited vocal lines.

Program notes based on material provided by Samuel Gordon, director of choral studies and coordinator of the vocal and keyboard divisions at the University of Akron.

2,869th Concert

Saturday, January 28, 2012 | 1:00 and 3:00 pm

West Building, East Garden Court

Men in Blaque

Joseph Huszti, conductor

Charles-François Gounod (1818–1893)

From *Deuxième Messe*, op. 1 (1846)

Gloria

Kyrie

Gabriel Fauré (1845–1924)

Tantum ergo, op. 65, no. 2 (1894)

Fauré

Verbe égal au Très Haut

From *Cantique de Jean Racine* (1865)

Arranged for men's voices by D. G. Mason

Camille Saint-Saëns (1835–1921)

Sérénade d'hiver (1867)

Hymne au printemps (1912)

Saltarelle (1885)

Hector Berlioz (1803–1869)

Chanson à boire (Thomas Gounet) (1829)

Chant guerrier (Thomas Gounet) (1829)

Le chant des Bretons (Julien-Auguste-Pélage Brizeux) (1835)

Gounod

Soldiers Chorus from *Faust* (1859)

Gioacchino Rossini (1792–1868)

La danza (C. Pepoli)

From *Les Soirées musicales* (1830–1835)

Arranged for men's voices by James Quitman Mulholland

The Musicians

MEN IN BLAQUE

An internationally acclaimed ensemble in residency at the University of California at Irvine, Men in Blaque was formed in 1997 with the goal of performing music for male voices from all eras and styles. Invited by the Alava Festival to perform in Spain—a memorable concert that took place on September 11, 2001—Men in Blaque also represented the United States at music festivals in Puebla, Mexico (2003) and the first Daegu International Choral Festival (Korea, 2004). In 2006 the choir won two silver medals and a gold certificate at the World Choral Games in Xiamen, China, where more than four hundred choirs competed. In 2010 the ensemble returned to China to participate in the world’s largest choral competition in Shoaxing—with more than twenty thousand singers from eighty countries participating—and won a championship trophy and three gold medals. Men in Blaque has recorded four CDs: *I Wonder As I Wander* (2001), *Live in Spain* (2003), *Many Moods* (2004), and *Tenth Anniversary* (2007).

JOSEPH HUSZTI

Professor of music and director of the choral program in the Claire Trevor School of the Arts at the University of California at Irvine, Joseph Huszti has pioneered innovative choral techniques that have been studied and used by choral directors throughout the world. Under his direction, choirs from the university have performed concerts in the cathedrals of Boston, Canterbury, Coventry, Ely, Liverpool, Westminster, and York, as well as St. Paul’s Cathedral in London. Huszti has led choral concert tours of Austria, the Czech Republic, England, Hong Kong, Hungary, Japan, Poland, and Taiwan, in addition to presenting concert and choral workshops throughout the United States.

2,870th Concert

Saturday, January 28, 2012 | 2:00 and 4:00 pm

Sunday, January 29, 2012 | 2:00 and 4:00 pm

West Building, East Garden Court

Alexander Frey, organist

Marcel Dupré (1886–1971)

Allegro deciso

From *Évocation-Poème symphonique*, op. 37 (1941)

Charles-Marie Widor (1844–1937)

Andante Sostenuto

From *Symphonie no. 9* (“Gothique”) (1895)

César Franck (1822–1890)

Fantaisie en la mineur (Fantasy in A Minor)

From *Trois Pièces* (1878)

Louis Vierne (1870–1937)

Clair de lune

From *Pièces de fantaisie*, op. 53 (1926)

Alexandre Guilmant (1837–1911)

Fantaisie-Verset

From *Pièces de différents styles pour orgue* (1869–1911)

Franck

Chorale en la mineur (1890)

The Musicians

ALEXANDER FREY

Conductor, organist, pianist, and recording artist Alexander Frey's international career has taken him to the music capitals of Asia, Africa, Europe, and North and South America. He performs with many of the world's leading symphony orchestras, including the Berlin Philharmonic, Hollywood Bowl, Leipzig Gewandhaus, Munich Symphony, and Vienna Radio Symphony orchestras, under conductors Claudio Abbado, John Mauceri, and Michael Tilson Thomas, among others.

Frey was the first organist ever to perform an entire symphony of Gustav Mahler as a solo work for organ. This historic achievement was rated one of "the most important organ-related events of the twentieth century" by *The American Organist* magazine. Heard frequently in recital with the late Grammy Award-winning tenor Jerry Hadley, Frey has performed chamber music with violinist Ruggiero Ricci and the Vermeer Quartet and has appeared on stage in Europe with *Prairie Home Companion* host Garrison Keillor.

With recordings to his credit on the Decca, Deutsche Grammophon, and Koch International Classics labels, Frey has received Germany's highest recording honor, the Deutsche Schallplattenpreis, as well as BBC Critics Choice, Best Recording of the Year (*Fi Magazine*), Best Original Cast Recording of the Year 2005 (*Borders Music*), the Bronze World Medal of the New York Festival, Choice of the French Media Critics, and Favorite Record of the Year 2005 (*ArkivMusic*).

Alexander Frey appears at the National Gallery of Art by arrangement with Diabelli Management, www.diabelli.com.

2,871st Concert

Sunday, January 29, 2012 | 1:00 and 3:00 pm

West Building, East Garden Court

Singers Companye

Samuel Gordon, artistic director

Kim Bakkum, pianist

Robert Mollard, organist

Charles-François Gounod (1818–1893)

Ave verum corpus (1882)

Gabriel Fauré (1845–1924)

Messe basse (1881)

Kyrie

Sanctus

Benedictus

Agnus Dei

Hector Berlioz (1803–1869)

Shepherd's Farewell to the Holy Family

From *L'Enfance du Christ* (1854)

André Charles Prosper Messager (1853–1929)

O salutaris hostia

From *Messe des pêcheurs de Villerville*

César Franck (1822–1890)

Panis angelicus (1888)

Fauré

Madrigal, op. 35 (1883)

Camille Saint-Saëns (1835–1921)

From *Deux chœurs*, op. 68 (1882–1883)

Calme des nuits

Les Fleurs et les arbres

Claude Debussy (1862–1918)

Trois Chansons de Charles d'Orléans

Dieu! Qu'il la fait bon regarder (1898)

Quant j'ai ouy le tambourin (1908)

Soloist: Patricia LaNasa, soprano

Yver, vous n'êtes qu'un villain (1898)

Soloists: Rachel Morrison, soprano; Kristina von Held, alto

Kyle Kelvington, tenor; Paul Stewart, baritone

Jules Massenet (1842–1912)

From *Chansons des bois d'Amaranthe*

Chères fleurs

Chantez!

The Musicians

SINGERS COMPANYE

Founded by Samuel Gordon in 2000, Singers Companye gives singers from northeastern Ohio the opportunity to sing great choral works for chamber choir from virtually every period of musical composition. Named choir-in-residence for Corfest Italia 2008, the ensemble has performed in Assisi, Bologna, Perugia, and Pistoia, Italy as well as at the 2009 International Choral Festival in Tolosa, Spain. In the United States, the ensemble has been heard at the Montana Choral Festival and in Akron, Cleveland, Pittsburgh, and Washington, DC, where it presented concerts at the National Gallery in honor of the exhibition *George de Forest Brush: The Indian Paintings* (2008) and in the festival “Mendelssohn on the Mall” (2009). Dedicated to promoting new choral music, Singers Companye often performs world premieres, most recently works by Linda Rice Beck and Samuel Gordon.

Performing with Singers Companye in this concert are:

Soprano

Merissa Coleman

Alanna Furst

Samantha Garner

Pat Harris

Jill Hornickel

Jennifer Moore

Rachel Morrison

Catherine Neff

Valerie Niese

Kathryn Sees

Marlene Sell

Marie Taylor

Alto

Lauren Anthony

Rebecca Brown

Julissa Faw

Patricia LaNasa

Marissa Leonino Lange

Patricia Moyer

Carissa Patton

Nancy Robinson

Christine Stewart

Kristina von Held

Tenor

Jason Borden
 Lawrence Butler
 Zachariah Camp
 Nathaniel Duvuvuei
 Philip Formes
 William Hamilton
 Gregory Huber
 Kyle Kelvington
 Jesse Lange

Bass

Robert Carlyon
 Spencer Davis
 Matthew Dolan
 Doug Downie
 Robert Grant
 Joseph Guy
 Sam Kitzler
 Troy Mason
 Robert Mollard
 Roger Sell
 Paul Stewart

Instrumentalists

Allison Lint and Lauren Vernice, *violinists*; Jane Berkner, *flutist*;
 Brendon Phelps, *cellist*

SAMUEL GORDON

Director of choral studies and coordinator of the vocal and keyboard divisions at the University of Akron, Samuel Gordon has been actively engaged in both singing and conducting careers in this country and abroad. He was the tenor in the National Gallery of Art Vocal Ensemble (then known as the Vocal Arts Ensemble) from 1985 until 2003, during which time he was also conductor-in-consortium with the Maryland Camerata at the Gallery. In Italy, he was a first prize winner in several categories at the prestigious Concorso Polifonico “Guido d’Arezzo,” as well as the Fiat Conducting Prize laureate. The first American to win the International Musical Eisteddfod in Wales as well as the Welsh National Eisteddfod, Samuel Gordon’s compositions are published by National Music Publishers as the *Samuel Gordon Choral Series*.

KIM BAKKUM

Montana native Kim Bakkum is an active pianist in the Akron-Cleveland area. Holder of a master's degree in piano performance from Western Michigan University, she has done extensive studies in art song and opera in Graz and Vienna, Austria, and has performed with Cleveland Opera on Tour, the Canton Players Guild, the O'Neil Chamber Players, Porthouse Summer Theatre, and Vienna Symphony Percussion and Flute Seminars.

ROBERT MOLLARD

Robert Mollard is principal keyboardist of the Akron Symphony Orchestra and associate director of the Akron Symphony Chorus as well as organist and choirmaster of Faith Lutheran Church of Fairlawn, Ohio. He has also worked with the Summit Choral Society in Akron and with the Cincinnati Symphony and Cincinnati Pops orchestras. Founder and president of Mollard Conducting Batons Inc., Mollard has a bachelor's degree in conducting from the University of Cincinnati College Conservatory of Music and holds an associate certificate with the American Guild of Organists.

2,872nd Concert
Sunday, January 29, 2012 | 6:30 pm
West Building, West Garden Court

National Gallery of Art Vocal Ensemble
Rosa Lamoreaux, artistic director and soprano
Betty Bullock, pianist

Reynaldo Hahn (1874–1947)
Un loyal Coeur (1907)
Vivons, mignarde (1907)
A Phidylé (1896)
Comment se peut-il faire ainsi? (1907)
Les Fourriers d'été (1907)

Claude Debussy (1862–1918)
Trois chansons de Charles d'Orléans (1898–1908)
Dieu! Qu'il la fait bon regarder
Quand j'ai ouï le tambourin
Hiver, vous n'etes qu'un vilain!

Jules Massenet (1842–1912)
Poème Pastorale (1872)
Voici venir le doux printemps
Musette
Aurore
Paysage
Crépuscule
Adieux à la prairie

INTERMISSION

Debussy

La Damoiselle élue (1888)

Camille Saint-Saëns (1835–1921)

Sérénade d'hiver (1867)

Gabriel Fauré (1845–1924)

Pavane in F-sharp Minor, op. 50 (1887)

Puisqu'ici-bas tout à me (1873)

Pleurs d'or, op. 72 (1895)

Tarantella (1873)

Madrigal (1883)

The Musicians

NATIONAL GALLERY OF ART VOCAL ENSEMBLE

Now in its eighth season as a chamber choir under the leadership of its artistic director, Rosa Lamoreaux, the National Gallery of Art Vocal Ensemble has presented special programs in honor of Gallery exhibitions, including part-songs and anthems by nineteenth-century English composers in honor of *The Artist's Vision: Romantic Traditions in Britain* (2006) and seventeenth-century Dutch music in honor of *Jan Lievens: A Dutch Master Rediscovered* (2008) and *Pride of Place: Dutch Cityscapes of the Golden Age* (2009). In 2008 the singers were guest artists at the Sonora, Mexico, Music Festival, where they sang a program of Spanish and Hispanic choral music. Two years later, members of the Vocal Ensemble joined forces with the early music ensemble ARTEK to perform Claudio Monteverdi's *Vespers of the Blessed Virgin* (1610) on the occasion of its 400th anniversary year.

Members of the ensemble participating in this concert are:

Rosa Lamoreaux, *artistic director and soprano*

Rebecca Kellerman Petretta, *soprano*

Barbara Hollinshead, *mezzo-soprano*

Roger Isaacs, *counter-tenor*

Stephen White, *tenor*

Matthew Heil, *tenor*

Steven Combs, *bass-baritone*

Peter Becker, *bass-baritone*

ROSA LAMOREAUX

Hailed for her versatile musicianship and her engaging and effortless singing, Rosa Lamoreaux has been artistic director of the National Gallery of Art Vocal Ensemble since 2005. An award-winning vocalist with a busy international career, she has been soloist with the Atlanta Symphony, Cincinnati Symphony, National Gallery, and National Philharmonic orchestras. Many of her recordings and performances have been broadcast on NPR, CBC, and the BBC. A graduate of the University of Redlands in California and the Royal College of Music in London, she has sung recitals at Carnegie Hall, the Dorothy Chandler Pavilion, the Kennedy Center, and Royal Albert Hall, among many other prestigious venues.

BETTY BULLOCK

A veteran of many appearances at the National Gallery, Betty Bullock is equally at home in the worlds of classical music and the lighter repertoire of cabaret and music theater. Active as a collaborative pianist in a wide variety of venues, she has recently performed with Rosa Lamoreaux in concerts in New Mexico, Virginia, and Washington, DC, as well as with other instrumentalists at the German Embassy, the Music Center at Strathmore, and the United States Supreme Court. With more than twenty seasons to her credit as coach/accompanist at the Washington Opera, Bullock has taught in Austria at the American Institute of Musical Studies in Graz and at the Summer Institute for Singers and Pianists in Salzburg.

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Edouard Manet, *The Old Musician*, 1862,
National Gallery of Art, Washington, Chester Dale Collection